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Now please do not lose your tempers, any of you, over anything you catch me saying at any time. Leigh Hunt once told me that a literary critic could not be expected to appreciate art, because such a critic does not work at it. I knew he did not mean me, for when I was consecutively mortal, I may as well tell *you*, I showed Velasquez a point or two; but that is another story, as Kipling is said to have said. I think the real trouble lies in the fact that no one can fully appreciate any work of art but the one who painted it, though this may be merely one of the empty theories of an idling Shade—Shade, I've tried to impress upon you, although the other day Someone called me

THE GRUMBLER.

THE EDITOR

As the old century dies and a new one begins, we find ourselves not only indulging in retrospection, but also in speculating and prophesying concerning the mysteries of the future. The nineteenth century has been the century of industrial and inventive development, but in the fine arts advances and discoveries have been made, new fields have been opened and old ones retitled. Many new names have been added to the list of the immortals, and new works in painting and sculpture have given variety and interest to the world's masterpieces of art. Landscape painting may almost be said to have been developed in the last hundred years. As late as 1825 Constable shattered the conventionalities of the classicists in Paris, and opened a path which the so-called school of 1830 made a broad highway by splendid achievement. The outdoor painters and the impressionists have added their gifts to landscape expression, so that an average pupil in any of our important art schools starts out with an enlightened vision unknown even to the masters of the past. It is getting harder and harder to paint now, for the reason that so much more has to be realized. Values, tones, color harmonies, were problems unknown to the painter of landscapes at the beginning of the century. The much praised Turner has an artificiality and traditional style of composition that is never seen in the individualism of our art to-day. In this respect art, like clothes, may become old-fashioned. This fact does not destroy the beauty in the works of the past, but their reproduction and imitation at the present day is not in keeping with the spirit of things, and should meet with scant recognition. Much of our current art is woefully scientific, appealing to the technical appreciation of artists, while the great mass of the uninitiated look on in wonder, and sometimes in dismay. Art problems are all right for the artist, but the public have cause to grumble for lack of interesting compositions and pictorial conceptions. We hope the artists of the

coming century will absorb all this scientific knowledge of painting, and with it express in the masterly fashion of the old days the ideas and suggestions which will be awakened by the glories of our most wonderful civilization. We have a right to expect that the twentieth century will be famous more for intellectual and artistic importance than for commercial and scientific growth.

It was Kenyon Cox, I believe, who said that the easel painting would soon be a thing of the past, and that pictorial activity would be developed along the line of mural decoration. It seems to us that the easel picture will remain with us as long as we live in houses. The home is the characteristic social result of our English civilization. Our architecture is more purely American in character in catering to this home feeling than in almost any other branch of its usefulness. Homes will be decorated and pictures—easel pictures of limited dimensions—will be more and more sought after as their decorative importance becomes better understood and appreciated.

The new century will undoubtedly make giant strides in the direction of public art, in mural decorations for public buildings, city halls, court-houses, churches, libraries, theaters, and other places where people are inclined to frequent in numbers. Architecture, sculpture, ornamental embellishment, and landscape gardening will add to the artistic harmony of the whole.

Public or municipal art will be a characteristic of our twentieth century. The concentration of wealth in a few hands will furnish ample means for great gifts to the people, which will be made as beautiful as the allied arts can create. All over our broad land we see evidences of this development. Wealth will patronize the arts in the twentieth century, as it did in the Italian cities in the sixteenth century.

It is possible that we may develop toward a more socialistic condition. In which case, important public works will be carried on, and the spirit of democracy will find expression in a great art for the people. Whether we drift toward an aristocratic or a socialistic condition of affairs, everything seems to point toward a monumental, a public art expression. Our country is ripe for this artistic revival. We have the desire, the wealth, and the talent, and these combined and made active will transform our cities and towns into veritable marvels of taste and beauty. It is no idle, hopeless dream. The coming century will show improvements along artistic lines such as few centuries have ever enjoyed.